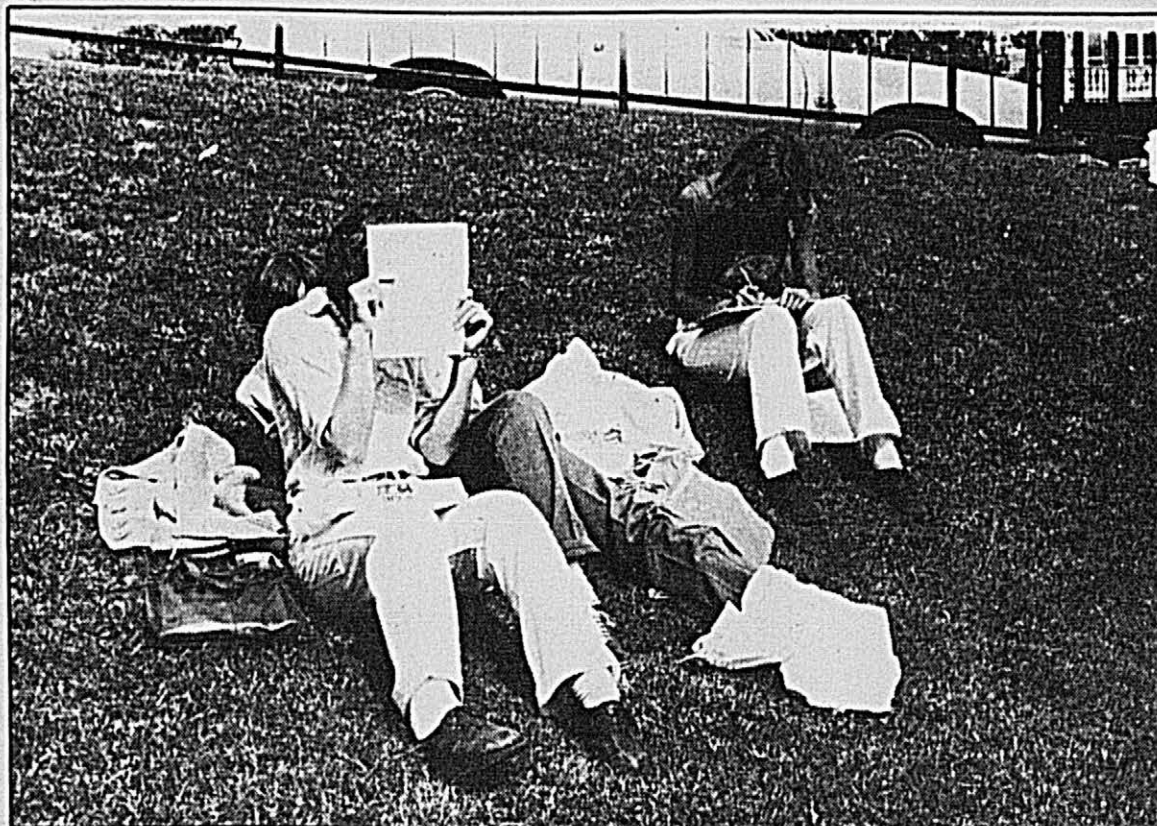




Don't hide away from today's exciting Students' Society meeting. Hear everything you always wanted to know about RAEU, clubs, a fee increase and other thrilling topics. And if that doesn't tempt you there's free coffee and donuts. Union Room B01 at 6:00 p.m.

Women's college members vote to dissolve de Beauvoir Institute

MONTREAL (CUP) - In a display of non-confidence in the Concordia Simone de Beauvoir Institute, a group of members and former members voted last week to dissolve that women's college.

Chinese anthropologist speaks

World-renowned social anthropologist Fei Hsiao-tung will speak on "Modernization and China's Minorities" tonight in Leacock 132.

Author of more than a dozen books published over the last quarter century, Fei is vice-director of the Central Institute of Nationalities and vice-president of the Chinese Academy of Social Sciences. He is one of the intellectual refugees of the Cultural Revolution rehabilitated by the Hua Go Feng government.

Fei was a student of Bronislaw Malinowski at the University of London in the 1930's and a classmate of the late Jomo Kenyatta, president of Kenya 1961-1978.

His talk is being sponsored by the East Asian Studies Association.

Although the Assembly's decision, according to Provost of Colleges Robert Wall, is not binding, it expressed the group's dissatisfaction with the structure of the Institute.

"The Institute sends out pamphlets describing itself as a democratic organization. We're just trying to make sure that people know it isn't what they say it is," said one former member.

The motion said the officers of the Institute and the Provost had "misled the public, the student body and the university community regarding the philosophy of the Institute."

Institute principal Mair Verthuy said the College's structures contravened university policies in several areas.

"It was never the intention to have non-students or former staff as voting members of the Assembly," he said.

Students upset over the changes and the fact that they were not told the structure was incorrect, passed a motion censuring Verthuy for failing to inform the Assembly of relevant university policy.

Verthuy said the structures under which the Institute functioned in its first year were "starry-eyed and difficult to work with." Verthuy said having committees made up of volun-

teers from the student body was inefficient as there was too much turnover of personnel and little or no continuity.

"Direct action and non-violence" planned for anti-nuke demo

by Ann Brocklehurst

Greenpeace participants in Saturday's anti-nuclear demonstration in Ottawa will use "direct action and non-violent" tactics to protest overseas nuclear sales, said organizers of Greenpeace McGill at a meeting Wednesday night.

Direct action involves

demonstrations, occupations and events such as "guerrilla theatre," staged for much of the summer on University Street in front of Atomic Energy of Canada Limited.

"Theatre's fun and eye-catching, and people get into it," explained one Greenpeace organizer.

Another Greenpeace McGill organizer, Albert Donnay, noted that "non-violence training is a prerequisite to participating directly in action" at Ottawa.

Participants who have not been instructed in Greenpeace tactics will form support groups outside the main demonstration area.

The demonstration, organized by the Stop Overseas Sales Committee, aims to call attention to the dangers involved in Canada's sales of

reliable services that meet the needs and interests of the majority, not just the state and professional corporations."

CEQ agrees with the Angers report that a network of Quebec universities should be created. It does not, however, support the idea of a ministry of universities since according to Gaulin this would create a division of political responsibilities for education in Quebec.

Both CEQ and the Angers report denounced budget cut-backs for universities but CEQ disagreed with the report's recommendations to raise student fees, as it is contrary to CEQ's beliefs on the democratization of education.

Other areas about which CEQ expressed dissatisfaction included the Angers report's omission of pertinent issues such as the status of women professors and the position of English universities in Quebec, "strong fortresses about which the report doesn't whisper a word."

Henry de Cuyper Cadmus

Erratum

The article on British Columbia farmworkers in Wednesday's Daily, stated that legislation prohibiting farmworkers from unionizing was passed by an NDP government. In fact the legislation was passed by the Social Credit government.

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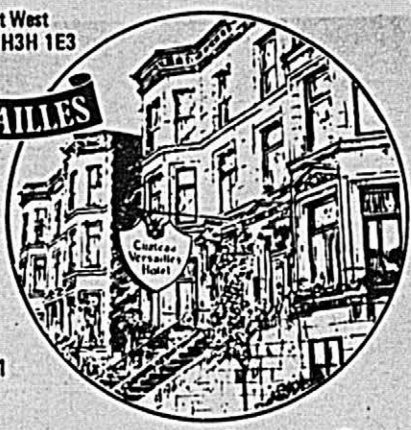
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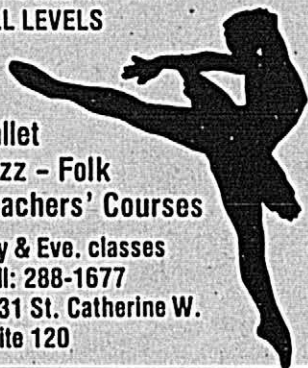
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RECORDS

Warnes warms up

Jennifer Warnes, *Shot Through The Heart*, Arista
by Paul Mason

Even though she had put out two albums during the Sixties, played the lead in the Los Angeles production of *Hair* and made numerous television appearances, Jennifer Warnes was virtually an unknown until her catchy country-pop tune "Right Time of the Night" hit the top of the charts three years ago. Despite the success of the single, the album from which it came as a commercial flop.

Since that time, Warnes has settled for doing background vocals for Jackson Browne, Jack Tempchin, etc. It looked like Warnes was destined to become a one-hit solo artist.

Wrong!

Shot Through The Heart, Warnes's first album in three long years, proves that patience is a virtue. It also proves that Jennifer Warnes is more than just an excellent singer: she is an excellent writer and producer.

One major downfall of Warnes's last album was the fact that she sounded too much like Linda Ronstadt. Warnes possesses a clear vibrato voice (which won her an opera scholarship to college, although she turned it down). Warnes's own style has

matured very quickly with release of *Shot Through The Heart*.

Warnes wrote three of the songs on this album including the title track. One particular composition of Warnes's, "I'm Restless," is enough to send shivers down anyone's spine. Melodically and lyrically it is a front-runner and Warnes's vocals makes it somewhat of a masterpiece. Warnes's other compositions—"Shot Through The Heart" and "Frankie in the Rain"—are also well written.

The vocals of Warnes, Mike Finnigan, Kenny Edwards, and Brian Russell on Stephan Foster's traditional tune "Hard Times - Come Again No More", are so precisely arranged that they give the effect of a choir, without any over-dubbing.

"When The Feeling Comes Around" and the single "I Know a Heartache When I See One" are the two songs most likely to bring commercial success to the album.

Warnes's renditions of Jesse Winchester's "You Remember Me," Dylan's "Sign On The Window," and Leo Sayer's "Tell Me Just One More Time," are all sung and arranged, equally well. Warnes's excellent phrasing and vocal interpretations make all sound

better than the original versions.

The one and only disappointing feature of *Shot Through The Heart* is the inclusion of Dionne Warwick's hit "Don't Make Me Over". Although it does show Warnes's versatility, it is disappointing because it seems out of place.

by Ron Wigdor

France Joli (TGO)

France Joli is a sixteen year old Montrealer who has caused quite a stir in the United States with her debut disco release. This sultry chanteuse (who sounds amazingly like Patsy Gallant) has already performed for sold out audiences in Las Vegas and Los Angeles and is the first French Canadian to reach the Billboard charts.

Joli's songs are written, produced, and arranged by Tony Green. Like hundreds before her she sings straight forward over-produced disco tunes. Everything that disco has come to represent over the last few years is evident on the four cuts comprising Joli's album. The monotonous bass and drum beats, the tight brass arrangements, and the synthesized strings all unite to form a strong instrumental barrier that surrounds Joli's powerful voice. Her single "Come To Me" has been lodged at the top of the American disco charts for weeks.

France Joli will return to her home country in October to promote the record that has been selling so well south of the border. More so than most North American cities, Montreal has always been more receptive to disco performers. With the emergence of a star bred in the vicinity the possibilities could be astounding.



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Nick Lowe and Dave Edmunds Create Rockpile

by Danny Young

During their North American tour this summer, they were billed as "the best unrecorded group in the world." They are Dave Edmunds, Nick Lowe, Terry Williams, and Billy Bremner. The group is **Rockpile**.

The billing is not entirely true. Almost all the songs performed by **Rockpile** in concert have been recorded on the solo albums of Edmunds and Lowe. But after two years of touring together, the **Rockpile** concert is no longer just a backdrop for the individual creations of Edmunds and Lowe. **Rockpile** is now one of the biggest groups on the New Wave pop scene, and definitely the most popular group unrepresented by an LP.

For **Rockpile**, the whole is definitely greater than the sum of its parts. Nick Lowe promises that anything done by **Rockpile** as a group in the future will be better than anything they have done individually. Their summer tour not only backed up Lowe's optimism, it actually enhanced it.

The evolution of **Rockpile** may be like the Beatles in reverse according to what Lowe

suggests. While Edmunds developed a reputation as an influential British rocker with his earlier albums, they are boring compared to his latest releases which contain a strong influence from Nick Lowe. Edmunds' career was slumping badly when it was injected with the spirit of Lowe - written singles like "here Comes the Weekend" and "Little Darlin'."

Edmunds' strong reputation was built on his determination to produce music in the mold of early rock'n'roll. The Edmunds sound with its twist of light country-western flavor is directly connected to late Fifties and early Sixties rock'n'roll. What was missing was charisma and energy, two of Nick Lowe's finest attributes.

On Edmunds' 1978 release, "Tracks on Wax 4", there is a new vitality on Lowe - written cuts like "Heart of the City" and "Deborah". And on his new album, "Repeat When Necessary", the Edmunds-Lowe connection has created a superb record, a real rocker. The phenomenal single from the album, "Girls Talk", is a hit throughout the continent on both AM and FM dials.

"I don't need Nick Lowe," says Dave Edmunds.

"I'm sure I could walk onto a

stage without him. I just want him to be there. It wouldn't be much fun without him. It grooving. And I love it when Nick starts grooving. 'Cos I start grooving. Everyone starts grooving."

So what's in **Rockpile** for musician, composer, and producer Nick Lowe? This is probably best explained by Lowe himself.

"I think there's a lot of people who could do what I'm doing."

"I don't think that I'm particularly talented. What I have got which a lot of people don't is an eye for style and for people with style. I can recognize it. I don't even think that I have it but I can certainly recognize people who have got it, which I think is a talent in itself. So, I'm just a Jack-of-all-Trades and a master of none."

Lowe has recognized the talent of musicians Billy Bremner on guitar and Terry Williams on drums, and the advantage of being associated with a devoted rock'n'roller like Edmunds. The end result is a perfect vehicle for Lowe's

compositions, and two great albums; "Pure Pop For Now People" and "Labour of Lust." Hits like "So It Goes", "They Called It Rock", and of course, his latest smash hit, "Cruel to be Kind", have established Lowe as a budding superstar on the music scene.

Though both Edmunds' "Repeat When Necessary" and Lowe's "Labour of Lust" have broken the Billboard Top 50 charts, it is only a minor success when you consider that **Rockpile** as a group would have legitimate Top Five potential.

Unfortunately, a first **Rockpile** release is not anticipated in the near future. Edmunds and Lowe have contracts with different record companies, therefore making a record under the **Rockpile** name impossible until this conflict of interest is resolved.

For now we have two groups — "Rockpile featuring Dave Edmunds" and "Rockpile featuring Nick Lowe." When they do get it together, it will be "A-1 on the Jukebox" for **Rockpile**. Period.



Yellow Door gives a hoot

by Carleen Carroll

Montreal's folk centre, **The Yellow Door**, offers aspiring amateur talent an excellent opportunity to perform at a real down-to-earth hootenanny. Every Sunday at 3625 Alymer Street for a minimal fee, (\$1.25 for cardholders, \$1.75 for the general public) the hootenanny provides a chance for performers to demonstrate their talents, be it in comedy, music, poetry reading, belly dancing. Interested performers arrive at the **Yellow Door** by 8:15 on Sunday night to sign up for a performance. Names are drawn from a hat and, although regulars such as Linda Morrison frequent the stage, new talent is urged to appear.

The atmosphere in the coffee house is cozy. Odors from the chocolate chip cake and coffee

pervade the room. There is a small stage, one stool, and one light focused on the artist. The crowd and entertainers are university types, and the diverse music caters to all tastes.

Each artist has his own unique style. Willie Krasler sings about the Inuit culture in songs like "An Eskimo named Johnny" and "The Indian Boy." Each artist has his own social message to relate to the audience. There are songs for drug-addicted nicotine freaks, for survivors of the sixties, for gospel music lover, etc...

One of the most talented performers on October 8th, was Mitchell Caplan, who sang a difficult John Lennon song, "A Working Class Hero," as well as many of his original works.

Mark, another musician (whose last name was never

revealed) initiated audience participation with songs that spoke of poverty and oppression. His music was not the vicious protesting type of the sixties but mellow laid-back tunes.

The effort is amateurish. The club runs on a tight schedule (normally twelve performers per night) and often musicians who ran overtime had to be told that their time was up. Performers missed cues by not being in the audience when their name was pulled, guitars often went off tune, and the sounds of a dog barking upstairs spoiled the tranquil mood.

However, for being a presentation of virtual unknowns one of the artists, Linda Morrison, appeared to be quite popular. She sang gospel music and a duet with Dennis Brown before launching into an

audience favorite, "Masochism Tango" a sarcastic tale of batterings, and sexual ecstasy. Linda also treated the crowd to an encore performance with "I'm so Lonesome in Ontario", a song detailing the conflict between Montreal and Toronto. Although not the best singer, Morrison was by far the most popular songstress of the night.

The **Yellow Door** presents a mellow atmosphere for amateur talent to perform in front of a Montreal audience. Each performer is restricted to three songs. Intermissions run for fifteen minutes during which time refreshments are available for a small fee. The hootenanny runs from 9 pm to 12 pm every Sunday night. The basic Sunday night hootenanny provides lots of action, suspense, fun and excellent music.

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Third World Books and Art

by Bonnie Farmer
Michael Paris and Victor Phillips, two black Montrealers, first conceived of Liberation Books at 1207 de Maisonneuve Boulevard, as a

forum for black American and Canadian literature.

At the time of its opening last fall, the store sought to attract the Montreal black community, but when ex-

pected response never occurred, Liberation Books broadened its literary scope to include books from Latin America, the Caribbean, Africa, Asia and the Middle East. The only other specialized bookstore of this kind is Third World Books and Crafts in Toronto.

According to Michael Paris, the goal of Liberation Books is "To serve the specific needs of people looking for inaccessible information on the Third World."

In keeping with this objective, Third World magazines and newspapers such as, West Africa, and the Gleaner from Jamaica are now available and Granma from Cuba will be available here soon.

A special shelf features translated children's literature from China, the West Indies and Africa. Soon the owners will carry Spanish, French and other language books instead of just the English translations.

Books and periodicals are
cont'd page 7

GAY MCGILL

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Michael Paris of Liberation Bookstore.

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Women create books as art

by Elizabeth Wheeler

The Powerhouse Gallery, at 3738 St. Dominique is currently exhibiting books by contemporary female artists. The gallery is known best for its avant-garde exhibits which tend to focus mainly on women artists. This current exhibition explores books as an object of art rather than as a medium.

Like many galleries, The Powerhouse Gallery is pretentious, welcoming the "artiste" and shunning the common un-beautiful people. Leaning toward macho-feminism, The Powerhouse Gallery is reminiscent of the Sixties.

The exhibits themselves range from very good to very bad. One could surmise that this broad spectrum represents a wide appeal, but not likely. All books were handmade by the artists, and obviously in some cases, lovingly and painstakingly crafted.

One of the best works on exhibit was an album of photographs with a story by Trish Johnson entitled "A Book About My Sister". The photographs are excellent, and the work itself is just that, the life story about the artist's sister, following a woman from

her birth till she reaches the age of twenty-two.

On the idiot level there were a couple of books by Sorel Cohen. Cohen's work consists of many papers strung together, and thirty-six Direct Film prints on a ring entitled, "Documentation of Confrontation Of My Unmade Bed-36 Days". The pictures are shot from the same angle at relatively the same time of day, photographing a bed, unmade of course, for thirty-six days. The sheets gradually get grimmer, and the various props in the picture change.

"Devotion" by Margot Ariss is a book made of plaster of Paris with some very embarrassing poetry inscribed upon it. Irena Vormittag had a very interesting book of glass upon display (four panes). Similarly visually appealing, Balsa Irland had a beautiful work of scrolls in casements exhibited.

The undisputed star of the exhibit was a joint work by Charlotte Fateux and Jacqueline Rousseau. Entitled, "La Parc Fontaine en Images Eparillees", their work consists of a book of beautifully painted park scenes done in soft water-

cont'd page 13

Bookstore offers choice

by N. Ellegate

Librairie l'Androgyne, located at 1217 Crescent Street between Dorchester and Ste. Catherine, is unique. It is the only Montreal bookstore to specialize in both feminist and gay literature. Many find this combination odd, a kind of "hodge-podge"; but there is an ideology underlying it—a belief that there is a similarity to feminist and gay experience. As one Androgyne staff member puts it, "We felt that the same forces that keep women as secondary citizens were also working against gays."

The union of these concerns accounts for l'Androgyne's considerable variety of books. Volumes in both French and English offer feminist and gay perspectives on history, health, art, and politics, as well as in fiction, poetry, and drama. Of more general interest is the store's sample collection of books on radical social work and psychology and its selection of non-sexist children's literature. In addition, l'Androgyne carries a

number of journals and magazines, posters, postcards, and records.

The survival of this singular enterprise is particularly notable in that it reflects the store's dual interests and its current function in the community. A brief written history inside the store tells browsers that it was started in 1973 by two men who hoped the store would return a profit. When this proved unfeasible l'Androgyne was taken over by a group of men and women who describe themselves as "a non-profit, volunteer collective". The collective's membership fluctuates, but ideally it would consist of twenty-six members—thirteen men and thirteen women, thirteen francophone, thirteen anglophone. Members select and order books and work in the store on a day-to-day basis. This year, however, because of a steady increase in business, the store has acquired a business manager.

Nevertheless, the store still reflects the interests of individuals rather than com-

mercial tastes. And, indeed, Librairie l'Androgyne prides itself on being more than a bookstore—as one member of the collective proclaims, "We're not Eaton's". The account of its history inside the store explains further, "Besides just selling books, our efforts are aimed at providing a relaxed atmosphere where people can come for information." Many people phone the store for information on dances and meetings or for advice on where to meet people. Besides being a reference point for gay and feminist communities, Librairie l'Androgyne takes an active part in them as a political group which has helped organize rallies, and sends representatives to various conferences. One staff member claims she "...be happy to have another bookstore of this kind in Montreal—then we could get into more political activities."

But until that time, she and the other members of l'Androgyne will continue to run a small store with many functions for many people.



photo by Tom Balke

Liberation Books... con'd

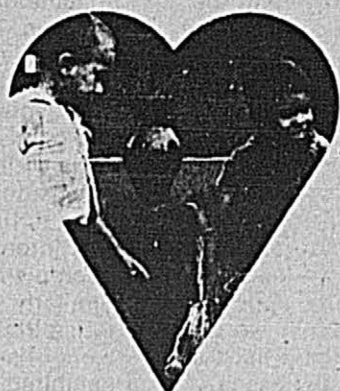
not the only items sold. "We want to carry some other items besides books," said Paris.

At the bookstore's entrance a glass case displays Senegalese bangles, ivory letter-openers, Nigerian necklaces along with other Third World art.

The walls are decorated with Ethiopian antelope skin throw-rugs, carved masks and colourful cloths. The most striking piece of artwork is a \$500.00 carved-wood chess

table from Angola upon which sits a Wari counting game from Benin. A local artist's tie-dyed wall hanging is displayed among the foreign art. Liberation Books hopes to encourage local talent.

These functions plus Liberation Books' blend of Third World literature, art, and jewellery make it a unique bookstore—one that Michael Paris hopes will "enable us to destroy myths of the Third World by giving people a new perspective."



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Stanley Clarke says hello

By Kenny Susskind and Daryl Fridhandler

The nuke protesters didn't show and we all wondered why, for Thursday past was the scene of one of the heaviest fusion experiments yet to be performed in this city. At Salle Wilfred-Pelletier that evening Stanley Clarke and Friends came close to reaching a critical mass with a musical energy that shook the foundation of the complex. It was a totally unexpected experience for all at the show.

"My name is Stanley;hello" Opening for Stanley was the self-taught guitar wizard from Galveston, Texas, Larry Corvell. Having worked with many of the jazz-greats of the 60's and 70's, Corvell turned us on to his expansive knowledge of our generation's guitar styles. The performance clearly proved his ease at manipulating his guitar to explore varied styles of jazz, rock, classical, flamenco—the list goes on.

"My name is Stanley;hello" Decked out in a burgundy velvet suit, Larry was warmly welcomed by a packed house eager to share the many

moods of his playing. A solitary figure among the massive speakers set up for Stanley Clarke's band, Corvell's first segment culminated in a tune entitled "Nuages", leaving the air warm and flowing. His later use of twelve-string guitar was simply beyond all imagination. Rarely does one have the opportunity to see and hear a musician with such relentless control of each and every string of his guitar.

"My name is Stanley;hello" An encore for an opening act is a rare occasion, but when Larry left the stage, it was doubtless that he would return—the entire theatre was on its feet. His show ended with a high-energy medley of "My Funny Valentine" and an Indian peyote chant on electric guitar. With an intense surge of electric energy, Larry let loose. Bravo!

"Thank you for letting me be myself." A film screen unravels. Bass guitars flutter through space amidst a scent of orange, overpowering all other scents throughout the theatre. So this is Place des Arts...so this is

Stanley Clarke and Friends...so this is jazz fusion. Appearing out of a cloud of smoke and a burst of lights, the band exploded onto the stage. Opening with a frenzy that lasted the entire performance, Stanley's statuesque six-foot-plus body pounded on bass while his band beat out mega-decibels of sound. It was loud...very, very loud.

"My name is Stanley;hello" The band's third song, "Good-bye Pork Pie Hat", was a moving dedication "to a resting friend"—Charlie Mingus. Later in the show his friends backed off leaving only Stanley and trumpeter Al Harrison to perform a sensitive piece of classical jazz: "Conformation", by Charlie Parker. Apart from this piece, Stanley and Friends disappointingly concentrated too much on blowing us away with heavy jazz fusion rather than the fine-jazz artistry we had hoped to hear. Leaving before the encore and out onto the streets, the mellow sounds of the hustling, bustling city were a satisfying relief.

Computer dating: No Strings Attached

by Gino Apponi

With nothing more than the inane charades of Goodbar-esque singles bars or the even lower ebbs of network television programming to look forward to on a Saturday night, many of Montreal's estimated 900,000 unmarrieds have sought solace at any one of the several dating services catering to them. "We get all types—doctors, lawyers, businessmen, nurses, teachers—and, no, they are not all homely or unattractive," says a spokeswoman for Scientific Rendez-vous.

For \$295.00 per membership, the two member staff of Scientific Rendez-vous promises to keep your social calendar filled for a complete year. After one in-depth interview (nothing scientific, no computers), they claim to have you typecast and ready for matching. It, and when, a dream couple is created, Adam is urged to set up a meeting with his Eve. "All we ask is that they give us some feedback. We don't promise that they'll fall in love and get married but we do make some people happy. Most are lonely, widowed or divorced, single for the first time in years, and not into the disco scene. Scientific Rendez-vous seems like a good idea to them."

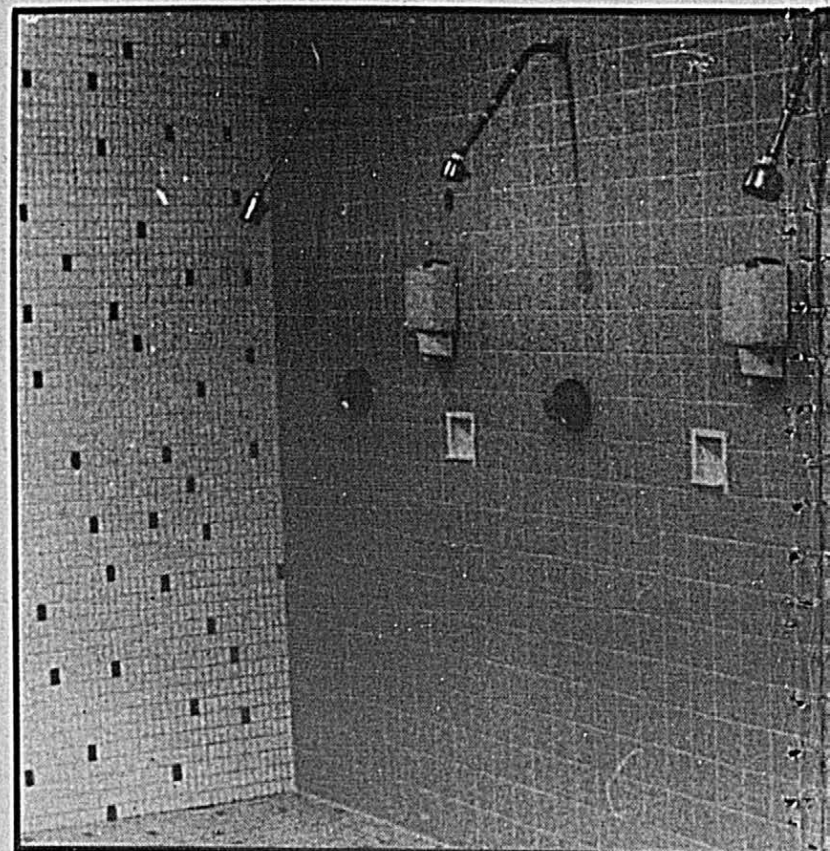
But, alas, all is not well in the Garden of Eden. Many "dating agencies" have become euphemisms for clandestine, sex-for-sale operations. Many refused to

speak to the Daily. "They probably have something to hide," says Scientific Rendez-vous.

"Sometimes we're weary of giving interviews, too." She went on to say that they've taken criticism from both the Star and the Gazette, both of which have run features on them. "I don't know much about the press, but I do know that you are supposed to show both sides of a story, printing the good along with the bad. They ran only the bad and based it on misquotes and lies."

Agence AMBI flatly refused to answer any questions and insisted that they were not a "dating service". The Better Business Bureau says they are (AMBI never officially registered with the Bureau) and even the Yellow Pages lists them as such. The former's files, however, show that the agency folded in January. On the contrary, Agence AMBI is alive and well and living on Van Horne.

Le Club, "the distinguished introduction center," was a little more cooperative. Its one year membership sets you back only \$255.00 and relies on the same in-depth interview system. In fact, the club offers a preliminary interview free of charge to all prospective members. This first meeting, their brochure stresses, is "to ensure that only those people who are of sound mind and body and who will conduct themselves in a high standard both ethically and morally will



ached

be admitted to our organization". It goes on: "Le Club is a rational, uncomplicated and modern way to meet the kind of people you are looking for."

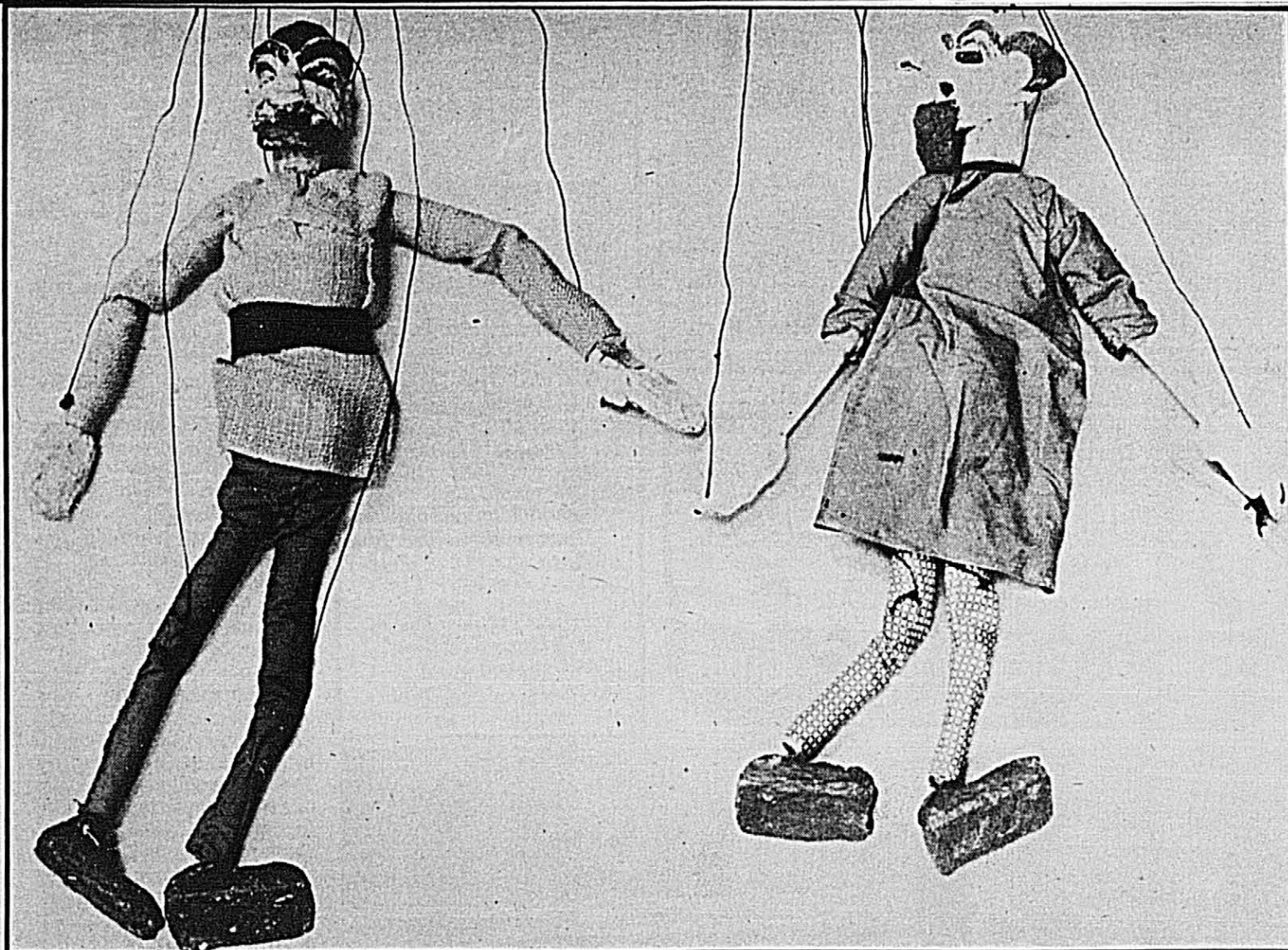
Andrew Phillips spoke to the Daily on behalf of Le Club. "Agence AMBI is probably an escort service. Both escort and dating services have bad reputations. That's why we like to refer to ourselves as 'introduction center'. Even Scientific Rendez-vous stresses 'introduction center' in their ads". (Only Le Club and Scientific Rendez-vous advertise in the English print media.)

After only two years in the profession, Le Club is, by their own accord, the no.2 English language service in Montreal. Their only setbacks are the bad image the services have in general and the allegations that they put a price tag on companionship and love.

"What can I say? It's a business like any other," defends Phillips. They have to make money somehow.

Le Club members can expect to meet, on the average, twenty-five "friends" during the course of their membership depending on their preliminary questionnaire specifications: What is your aim—friendship or marriage? Other "in-depth" questions include: Where were you born? Height? Weight? Hobbies?

Obtaining a brochure is a task in itself at Le Club. The receptionist screens you



beforehand. When told that it was for The McGill Daily, he hesitated and then reluctantly handed it over only after having consulted with Mr. Phillips. This same receptionist refused to relay anything more than absolutely necessary to an anonymous phone caller. "Now's a good time for a young man to join. We have many beautiful 'professional' women available." Professional? "With university degrees."

When I asked whether it would be possible to forego all the interview paper work and the one week processing period to get a date right away

just for the purpose of sex, he replied, "I can't guarantee anything. I'll have to look in my files. There's no way of knowing whether your date will go for that." He denied having a regular stable of "partners" and finally agreed when I suggested that I try someplace else.

Computer matching in Montreal died with the closure of Compudate, Scientific Rendez-vous' sister company and brainchild. "It failed simply because it wasn't popular. It ran along the same lines as our present system only the interview info was fed into a computer for the final

selection. I don't know if you know anything about computers, but it actually offered three possible candidates," says Rendez-vous. (Another of Scientific Rendez-vous' offsprings, Face to Face Introduction, set up shop in 1972 and has since had problems with both its customers and the Better Business Bureau. They are no longer in operation.)

In much the same fashion as match-makers of yore, both Scientific Rendez-vous and LeClub like to keep a supposedly close-knit (albeit confidential) relationship with their clientele. In their thirteen

year history, Rendez-vous has received many a honeymoon postcard. They even boast that they've matched prominent members of the Montreal community. "Sorry, but the names of our members are strictly confidential".

DAILY: Hypothetically then, who would you match someone like, say, Margaret Trudeau with?

Rendez-vous: Margaret? Pierre, of course!

Well, if that is any indication, one had best stay home on a Saturday night, take a cruise on ABC's Love Boat and love vicariously.

Turkish Delights

by Simon Spivak

For some, Turkish baths evoke images of sumptuous leisure, the exotic Near East, and the secret way to health. When a Turkish bath establishment is situated on the corner of Rue Napoleon and Coloniale in Montreal, and its owner, David Adler, likes to call himself "Doodle", some misgivings may naturally arise.

The baths have been in the Adler family since they were established in 1914. Using a European method of producing heat, the baths make use of 20 tons of electrically heated

stones. These stones, in turn, radiate heat into the sauna which, Adler claims, is Montreal's "only real natural stone steam system" and makes for comfortable, evenly humid heat in the sauna.

The first thing that hits the Turkish bath neophyte is of course, the heat. Though temperatures range from 180°-200°F, it is surprisingly easy to tolerate five to ten minutes at a time in the sauna. The room itself is constructed with four levels of benches, each successive height correspondingly hotter than

the last. By level three, you're sweating profusely and by level four, you're well on your way to dehydration.

After the invigorating bath and a jaunt into the steam room, a cool shower is enough to freshen up. A whirlpool bath is available for the more daring, as the water temperature is kept quite hot.

Upstairs, in the locker room-lounge, a masseur is available for a four dollar fee, as well as a toenail cleaning and conditioning service. Couches for the quick snooze, are generally used by the middle-

aged clientele. In addition to the animated soliloquys on life in general, volunteered by the regulars, television entertainment is available.

"Doodle" Adler has striven for a relaxed atmosphere. His establishment, while less than exotically Turkish, provides the opportunity to rid oneself of the Montreal chill in a well-equipped, friendly environment. Rates are \$7 from 1-9 pm, and \$8 from 9 pm to 6 am. Tuesday, from 1-10 pm is women's day.

photo by Francine Morel

20% off all tapes and cassettes
on presentation of this ad.

Closed
Monday.



342-5851

SONO CLUB

6935 COTE DES NEIGES
(just south of Jean Talon)

HI-FI

Harvey Golden Institute Oneg Shabbat

MARGARET ATWOOD

will read from her new novel
"LIFE BEFORE MAN"

in conjunction with the Canada Council and the Writers' Union of Canada.

Friday, October 12, 8 p.m.

public cordially invited 739-2301



Saidye Bronfman Centre

YM-YWHA & NHS 5170 Cote St. Catherine Rd

COUPE XXI

Haute Coiffure Masculine
Men's Hair Stylists

1200 McGill College
866-6110

Dr. Moawiyah Ibrahim
University of Jordan
will give an
Illustrated Lecture
on

**Recent Archaeological
Discoveries in Jordan**
Thurs. Oct. 11 - 1 p.m.

Faculty of Religious Studies
Wm. & Henry Birks Bldg.,
3520 University Street
Room 111

THEATRE

Equus rides into Loyola

by Robert Janes

Equus is a play that is both theatrically brilliant and thematically powerful. It is the story of a teenage boy's brutal blinding of six horses. It is a very demanding play, especially because of the intense acting it requires, and it is hard to imagine a more challenging piece for a student group to attempt. The current production at Concordia University is a well done, careful staging of the play, which if not always matching its range, very often matches its emotional power.

The piece is acted on an almost bare stage; only a square platform containing some benches and surrounded by a railing serve as a setting. The story begins as Alan Strang has been placed in a hospital for psychiatric care for blinding six horses. Martin Dysart is the psychiatrist who takes on his case. It is through Dysart's investigation of the boy's neurosis, that the events leading up to the incident and the incident itself, are revealed. *Equus* becomes as much Dysart's story as Alan's, as the psychiatrist's dissatisfaction with his profession becomes apparent.

Alan had been working as a stable boy in the stables where he eventually attacked the horses. The main concern in his life had in fact been his love of horses. His mother was an excessively religious woman who drummed Christianity into him from an early age. This had always been at the extreme disapproval of his father, and usually behind his back. Alan's extremely stifled and repressive upbringing caused him to sublimate his sexual and spiritual desires into his love of horses.

What in fact occurs early on in his adolescence is his substitution of horses for religion. *Equus* becomes the great deity to whom he prays. His place of worship is an empty field where he goes in the middle of the night surreptitiously takes the stables horses. He gallops around the field naked, paying homage to *Equus*, and achieving his own sexual and religious ecstasy.

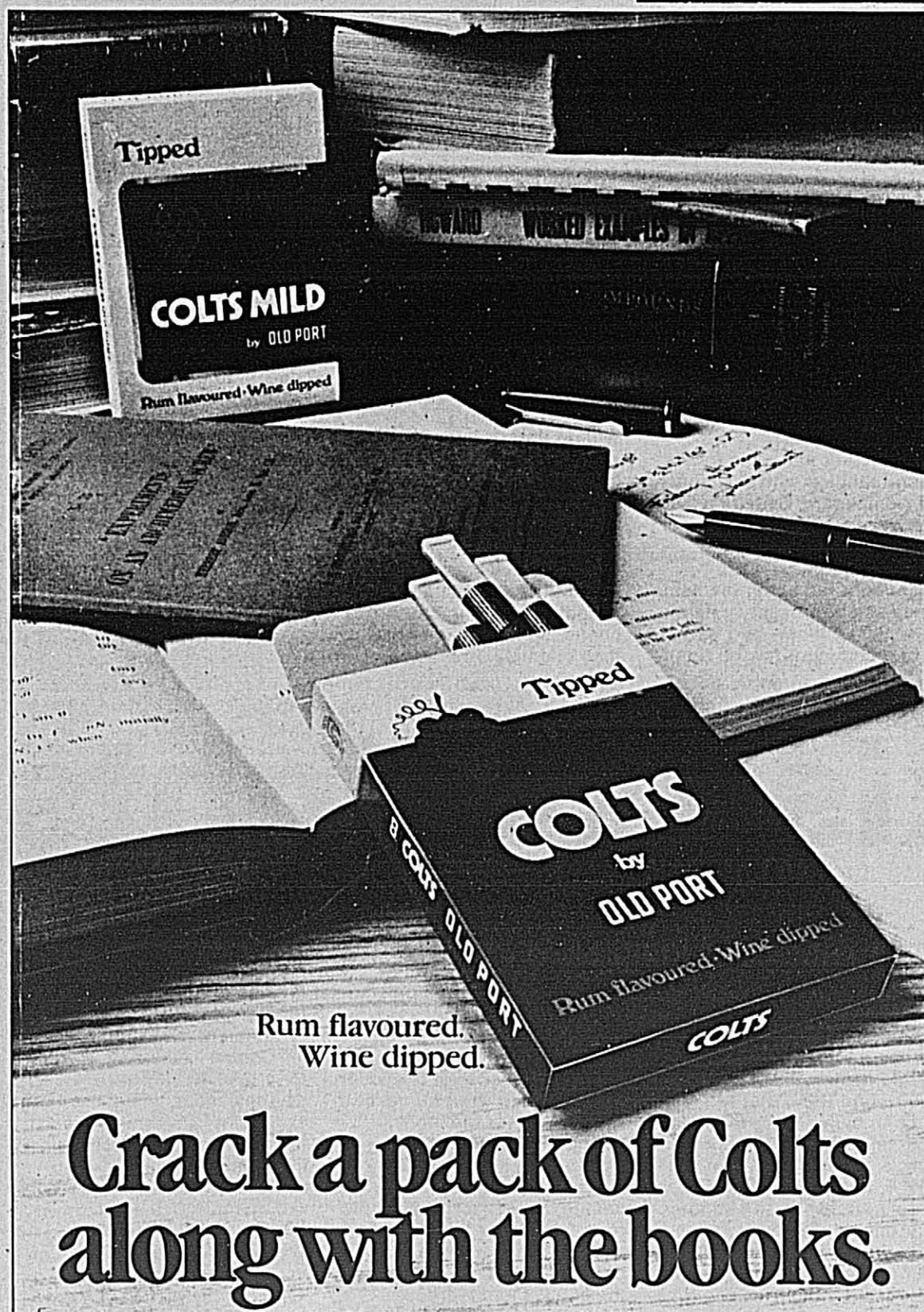
Alan's religious fulfillment through his horses is contrasted with the emptiness of Dysart's life. The psychiatrist yearns for the ecstasy Alan has felt, though the closest he comes to primitive worship is his annual trip to the ancient temples of Greece. Curing Alan, to him, means cutting out Alan's living belief in his own personal gods and returning him to the normal

world. Normal means the barren, plastic modern lives of the industrial 20th c, devoid of any primitive vitality. In his envy of Alan, Dysart wonders how right it is to cure him, which is tantamount to destroying the uniqueness of his personality. Alan is in pain, however, so Dysart does cure him.

Gradually Dysart gets Alan to relive his experiences with horses. The horses are portrayed by actors wearing horses' heads and hooves. These scenes with the actors working as horses are wonderfully done and theatrically impressive. In his reenactment of the night he blinds the horses Alan takes Jill Mason the girl who works with him in the stable out to a skin flick. Afterwards they return to the stables and Alan attempts his first sexual experience with a woman. Because this is breaking faith to *Equus*, a deeper love, he fails. It is the guilt and shame over this, and the knowledge that though the door is closed to the horses' stalls, the horses know at all times what he is doing, that drives him to put out there eyes with a hoof pick. He hopes to end their angry accusing stares from which he cannot hide. The fearful madness of Alan at this moment, and the panic stricken trampling of the horses is the cathartic culmination of the play.

The acting is always competent. John Bourgeois is solid as the psychiatrist. He does not handle all the facets of Dysart's character with facility, however; the psychiatrist's ironic sense of humour often escapes him. Rough as his portrayal is, it is always very strong and Dysart's intensity is well expressed, whole. It is Greg Campbell as Alan who gives the show its strongest emotional impact as well as its brilliance. The part of Alan is a virtuoso piece encompassing the whole range of human emotions. Campbell does a professional job and more than provides what the part demands. Holly Dennison is also very good as Jill, as is Tyrone DeCosta Benson as Nugget, the horse we see Alan take out on his midnight ride. Also featured in the cast are Margaret Stocker, Michael Clegg Mitchell, Linda Clark and Deva Parashuddha.

"*Equus*" is a powerful statement of the sterility and emptiness of modern life and of emotional and spiritual needs. It is also a brilliant piece of theatre and, in the hands of the Concordia University theatre, well worth seeing.



Rum flavoured.
Wine dipped.

Crack a pack of Colts along with the books.

20% off all tapes and cassettes
on presentation of this ad.

Closed
Monday.



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**Crack a pack of Colts
along with the books.**

Rough Stuff

by Susan Payne

Fibre goes hand in hand with whole foods. We can't consider meals consisting largely of wholegrain cereals, vegetables, and fruits without giving dietary fibre its fair share of the limelight.

Dietary fibre, also known as roughage, isn't digested by the body's digestive enzymes and it isn't absorbed. It moves through the stomach and intestine unchanged. It doesn't provide energy, behave like a vitamin, or promote the building of bones, teeth or muscles.

Then what makes roughage so special, anyway? A lot. Roughage prevents and cures constipation. Quite literally, it flushes you out. Quickly. In addition, meals based on wholefoods, which have a greater amount of roughage, are usually more filling than processed, and far less health-promoting, foods.

Fibre is not so simple as one might believe. It is a complex mixture of many compounds, but basically there are three groups.

First, there's cellulose.

(Note: cotton wool is made entirely of cellulose. Yummy.) Cellulose is only ever found in plants; animal foods, like meat, fish, eggs, or cheese do not contain it.

The second group of components of fibre is lignin. (Note: this material is largely responsible for the woodiness of trees and old vegetables. And if that doesn't turn your stomach, read on.) As most of us deliberately cut away and discard old and rotting sections of vegetables, we eat very little lignin.

Finally, "non-cellulosic polysaccharides" make up dietary fibre. Forget the unpronounceable name—just remember that one of the members of this group is pectin, beloved of jam and jelly makers.

Luckily, these compounds are not found only in bran but also, almost exclusively, in plant foods: fruits, vegetables, and cereals like wholewheat bread and flour (don't be misled by products that parade as being 100% wholewheat and are usually full of additives and preservatives).

and brown rice.

Foods don't have to appear fibrous to contain significant amounts of the material. Though bananas seem soft next to apples or lettuce, ounce for ounce they contain an equal amount of fibre.

Still, the league leader is bran, a component of cereals, like wheat and rice, which is found on the outside of the grain. After bran, at 44% fibre, we have high fibre breakfast cereals like All-Bran and, to a lesser degree, Weetabix.

In practical terms then, we can rely on bran, bran-containing or wholewheat breakfast cereals, wholemeal or bran bread, brown rice, fruits, and vegetables to supply fibre in the diet. Among non cereal foods, nuts and peas contain useful amounts of fibre.



photo by Henry de Cuyper Cadmus

Eating more fibre isn't a bad idea. And to get off to a totally effective (!) start, try your hand at making these delicious Bran-Wheat Germ Muffins, which are not only easy, but healthy too.

Ingredients:

3/4 cup Mazola oil
2 eggs - beaten
3 level tbsp. brown sugar
2 cups All-Bran cereal
2 cups milk
1-1/3 cups wholewheat flour
2/3 cup raw wheat germ
2 tsp. baking soda
2 tsp. baking powder
3/4 tsp. salt
cinnamon

plenty of nuts and/or raisins
Directions: Very easy—mix everything together, put in greased muffin pan and bake 20 min. at 375°.

And for an alternative to "Mama's", an easy wholegrain recipe for pizza: yields 2 large

pizzas.

Base—

12 oz. wholemeal flour
1 tsp. salt
1 cup warm milk
1 oz. yeast, or 2 tsp. dried yeast
2 beaten eggs
2 tsp. oil
Topping—
1 large chopped onion
2 cloves garlic, chopped
2 tbsp. oil
1 large can tomato paste
12 oz. water

1 lb. grated mozzarella cheese
spices includ. lots of oregano, basil, thyme, salt, pepper, and anything else you can think of.
add to preference: sliced mushrooms, tomatoes, sausage, anchovies, olives, egg...

Directions:

Put flour and salt in a warm bowl. Prepare yeast with the warm milk and add to flour with beaten eggs. Knead to soft dough and leave to prove in warm place for 30 min. Meanwhile, sauté chopped onion and garlic cloves in oil. Add 1 can tomato paste and about 12 oz. water (until consistency desired).

Warm 2 baking sheets. Knead dough for a few min., pat it out on oiled baking sheets, cover with topping. Bake about 20 min. at 425°. Buon Appetito!

You & P&G

Technical Career Opportunities For Engineering & Science Graduates

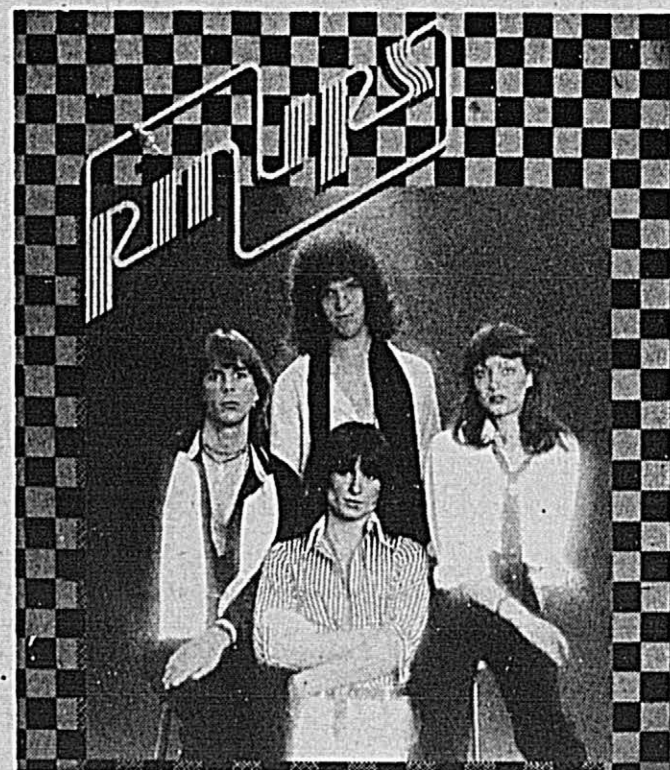
Representatives from Procter & Gamble Specialties, Limited will be on campus to present career opportunities to all interested engineering and science graduates. Our objective in this informal discussion will be to inform you about the tremendous growth opportunities available in our manufacturing operation. Brochures and a comprehensive booklet about P&G Specialties is available at your placement office. Plan to be at our presentation

Date & Time: October 22 12 noon to 2:00 p.m.

Location: Macdonald Engineering Building Common Room

Representatives: R. Chan S. Dyck B. Hoodem

Procter & Gamble Specialties Limited
Belleville, Ontario



McGill Arts & Science Undergraduate Society
in conjunction with
Association of College Unions
International Region 2
presents

THE PINUPS

October 12, 9:30 p.m. Union Ballroom

Limited advance tickets only

on sale at Sadies

McGill Students \$2.50 - General Public \$3.50

PETITION for Amendment of Article 39 of Chartre de la Langue Française

WHY A PETITION?

1. Article 35 of Bill 101 prohibits a professional corporation from issuing a license to practice in the Province of Quebec, "except to persons whose knowledge of the official language is appropriate to the practice of their profession." In other words, all professionals now graduating from Québec institutions can get a permanent license to *work* at their chosen occupation *only* by receiving from the *OFFICE DE LA LANGUE FRANÇAISE* an *ATTESTATION* that they have a knowledge of French appropriate to the exercise of their profession.
2. Any professional graduating from a Quebec institution without this *ATTESTATION* at present can *work* at his profession on a Temporary Permit for up to 3 years, while continuing to seek his *ATTESTATION*.
3. After December 31, 1980 any such professional will no longer be able to get a Temporary Permit to *work* at his chosen occupation until he gets his *ATTESTATION*, according to Article 39 of Bill 101. Yet professionals from other provinces of Canada and from other countries will continue to have access to Temporary Permits to *work* after 1980.
4. So Article 39 will effectively deprive many professionals, trained here at great expense, of the right to *work* at their chosen occupation.

**Posters on your campus between
October 4th and 17th**

**The Council of Quebec Minorities
and your Students' Council**



INVITATION TO STUDENTS

**JOIN US FREE FOR
THE ACU-I TRADE SHOW OCTOBER 12 and 13
MEET THE SUPPLIERS TO YOUR UNION AND
SAMPLE THEIR
PRODUCTS AT THE LOEWS LA CITE HOTEL
EXHIBITORS INCLUDE:**

*LABATTS BREWERY, RICHARD SIMON T-SHIRTS, TEXAS
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Heaven at McGill



Richard Gere

by David P. Bénéteau

If you were living 70 years ago, you probably remember what a "bindle stiff" is. I was not and I do not.

A bindle stiff, I have since learned, is a man with no roots, who carries his meagre bindle of belongings from city to city, from continent to continent. These people have existed forever, and stand a fighting chance of surviving another eternity.

Days of Heaven, Terrence Malick's last picture, focuses on a farmhand, in Texas, circa 1916. He comes most recently from Chicago; before that, no one knows. Moving north he takes work where he can find it: in the fields or harvesting wheat. He is proud; he is a "bindle stiff".

Richard Gere is a brilliant and inspiring choice for the role. He is hot-headed and free-spirited, anti-hero whose faults make him seem *human*.

This fantasy, also written by Malick, tells us about Bill (Richard Gere), his sweetheart Abby (Brooke Adams), and his 12-year-old sister Linda (Linda Manz). They're working on a Texas farm, before Esso and Shell discovered what was underfoot. The young and wealthy owner of the land takes a liking to Abby. Always the opportunist and sensing the possibilities, Bill allows her to marry the farmer. The marriage scene is a study of

pensive and weather-beaten faces. Bill's is revealing: his unconcern hardly masks the thought that nothing can change.

But things *have* changed. Abby has grown into loving her mate, and she becomes the only reason the two men don't clash. The drama begins mounting, and, in one carefully prepared crescendo after another, Abby's fears, her husband's jealousy, and Bill's hate crystallize into action.

If the first part of the film was feelings, emotions and thought, the second (a division being the wedding) is movement. Animated discussions give way to confrontation, which leads to scenes of inspired and hallucinatory madness, such as fields burning out of control amidst the multilingual cries of desperate workers and very heavy music. The latter will probably remind you more of a Fellini picture than of any American film you've ever seen: the flames rip apart the fruit of man's labour on a back-drop of dark night skies...

The story is told by Linda, a small child grown older by hardship and solitude. In a sometimes witty, sometimes sad tale of nomad life, the narration carefully adds thought through the eyes of the most impartial observer. It is no coincidence she owns the last scene of Malick's film.

Her quest is one for freedom, for a life of imagination that only America can give her. The bindle stiffs are metaphors for very beautiful and human characters, above all the people who defined the New World.

Malick—in a very relevant picture—tells us something about ourselves, although somewhat strangely through characters whose life has very little in common with our own city-adapted version.

Books... can't d

colors.

For the most part, the exhibits represent every type of book. Books of wool, books of postcards, books made of felt tapestry, books of hand-crafted paper, and books of handmade cotton linen. Joanne Nash contributed a stone-age book of found stone and clay objects, and there were some beautiful hand-bound volumes.

"Bookworks" has something for everyone, the work spreads from the traditional art style to the more contemporary style. Books as an object of art or as a medium have mass appeal to the eye as well as to the intellect.

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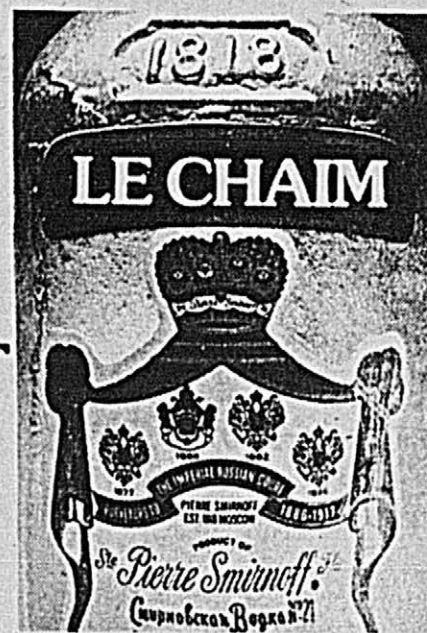
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**When: Thursday, October 11,
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**Where: Room B-01 basement,
Student Union**

Ask: John MacBain about
—academic standards
—R.A.E.U.
—fee increase

Benoit Laurin about
—R.A.E.U.
—Council of Quebec
Universities

Debbi Shapiro about
—the University Centre
building
—clubs

Alan Berdowski about
—dues increase
—the budgets

Mike Shannon about
—Senate and Senate sub-
committees or any other
questions.

**Coffee and donuts will be
served.**

SEE YOU THERE!!!!

MOVIES

Poor little rich kids

by Stephen Lazer

Rich Kids is one of those blatantly forgettable movies that is not bad so much as totally undynamic. One does not mind the film when one sees it; one simply never thinks of it again once out of the theatre.

Robert M. Young's film follows the adventures of two well-do-do early adolescents. The boy, Jamie, has divorced parents. The girl, Frannie, comes from a family that is in the process of breaking up. The children use their friendship and fantasies to escape from problems they each must face at home.

The director attempts to balance light entertainment and humour, with serious personal and social issues. While this is not impossible it is quite difficult, and the result here is a film with a little of much but not enough of anything. It is occasionally funny, as when all the parents (and step parents and several friends) burst into a house to discover the two kinds



together in a bubble bath. Yet the humour is usually lacking, nor is the film's pacing suited to comedy.

When he deals with the truly serious issues of the effect of divorce on both parents and children, director Young seems intent upon not upsetting his audience too much. The film portrays sadness but is not biting; we do not get a sense of how truly harrowing a divorce is for a child and those around her.

Episodes with the parents and their lovers are thrown in with little purpose. They have no poignancy and do not relate to the themes central to the film. They hang in clear view like loose threads the director would have been better to cut.

The performances are surprisingly good, especially that of young Trinni Alvarado (who plays Fannie). She is not the precocious brat of so many other American pictures, but a kid having trouble un-

derstanding things that go on around her. The cinematography is unspectacular, and the soundtrack (made up largely of singing choruses of children) is inane. The screenplay is passable, though it aspires neither to heights of comedy nor pathos.

'Nice' movies either about or with children have been very popular around Hollywood for some years now. (1979 has already seen the release of George Roy Hill's *A Little Romance* among others) These films invariably show us how cute and wise-before-their-time children are. Sometimes they are downright hilarious. Usually they go halfway to examining the serious and troubling side of youth looked at in Truffaut's *400 Blows* and Mizrahi's *Madame Rosa*. *Rich Kids* does this. Its position somewhere between light comedy and social comment leaves it with little enduring.

Peddle pushers on screen

by Bart Boehlert

Because I've lived in Indiana and my brother attends Indiana University, I periodically elbowed my companion throughout *Breaking Away* to whisper,

"I've-been-there-before." *Breaking Away* offers a glimpse at life in a Big Ten University town, Bloomington, Indiana, the home of Indiana U. Maybe it's because of the déjà vu that I enjoyed the movie more (and my companion less) than non-Hoosiers in the audience.

In the true *Rocky* tradition, *Breaking Away* is the story of four teenaged "townies", that is, boys who have grown up in Bloomington but lack either the money or brains to attend the university. They envy the rich students who cruise in European sports cars and date sorority co-eds.

Small clashes between our boys and the rich fraternity jocks lead to the ultimate contest. They will challenge each other in the annual bicycle race held at Indiana University called the Little 500, named after the famous Indianapolis 500 which is held sixty miles away. The plot is clean and

simple and includes small doses of romance, parental conflict, and a lesson on the immorality of cheating.

The musical score keeps pace with the racing bicycles and the photography is effective.

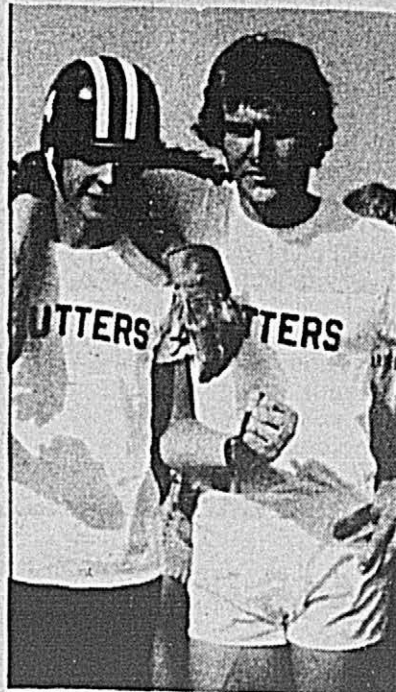
The camera captures the never ending tree-lined vistas of the huge campus and the

surrounding sun splashed quarries and ravines. The racing shots range from spacious panoramic views to close-ups right next to the speeding bicyclist. At times, the viewer is only inches ahead of the racing bicycle and then close enough at his side to see the gears change.

Director/writer Peter Yates gets substantial acting performances from his virtually unknown cast. Most notable is Dennis Christopher who plays the main character.

Post-adolescent uncertainty truly confounds Dave. He is most enjoyable to watch as he peddles his racing bicycle, his smile stretching in pleasure and sense of accomplishment.

This film was the surprise success of the summer season. People apparently enjoy the old underdog theme every now and again. As the "cutters" (called so because traditionally, the townies worked in the nearby quarries cutting stone) climb to the victory platform, viewers are warned by the victory of the meek in a world gone mad. All of Indiana is warned that Bloomington and the Indiana University Union are put on the map.



LETTERS

To the Editor:

I would like to strongly take issue with Stephen Lazer's review, *Apocalypse Finally*. By suggesting that the final "Kurtz" sequence of the film be amputated like a diseased limb he misses the very characteristic which sets *Apocalypse Now* above other films that have attempted to capture the insanity of Vietnam.

The movie goes beyond the boredom, the frustration and the futility of the war to examine the core of the madness: as the patrol boat goes up the river we are taking a parallel journey through man's psyche and, as we enter Cambodia, into his shadow. Kurtz and his following are not "real," they are not believable. His is a land of shape without form, shade without colour. It is a land we cannot comprehend: our superficial attempts to do so are satirized by a photojournalist with a typically shallow cosmic awareness from the late sixties.

Though we cannot rationalize our shadow, we must face it and grapple with it. That is the strength of Coppola's vision.

Jim Blackburn

Dear Editor:

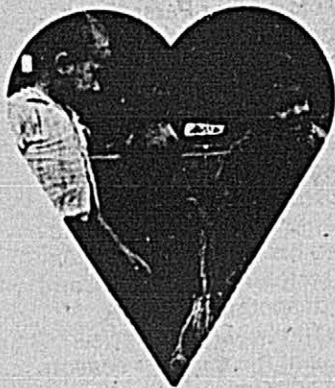
So the Dally has finally found some good artists. The covers on the Weekly this year are a great improvement over years past. Bravo, Ms. Helmann.

Paul Zerczy
U3 Biology

Dear Editor:

Is carrot cake really worthy of our time and money? You could devote valuable print to the poor and oppressed of the world, the Middle East, and the breakdown of democracy in the west. You abrogate your responsibility and deliver frivolous pabulum.

Nat Thacker
U1 Anthropology



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Is The Weekly now the New Wave Weekly? If not, why have there been New Wave covers on three of the first four issues. I'm no opponent of the occasional use of this sort of 'art', but there is certainly room for variety. I have made alternative art selections to which the editor seems unreceptive. Is it fair or in the interests of the arts to have one mode of expression dominant in a journal designed to cover all. This represents the tyranny of the few over the many that has been so prevalent in the running of The Weekly for years. The tastes of the editors are represented while all others are ignored. This is injustice, this is inhumanity. We expected much more of Ms. Helmann.

Walt Hall
U2 Phys. Ed.

Today

Students' Society General Meeting and R.A.E.U. Meeting: Ask about R.A.E.U., a fee increase, the budgets or anything else. Meet the President and all the Vice-Presidents. 6:00 - 8:00 p.m. Room B01, basement, Student Union. See you there!

Graduate Students: Members, guests; An evening of traditional Irish music with RWEL Union from Dublin 8:30 p.m. Free admission Thomson House 3660 McTavish.

McGill Tamil Cultural Association:

There will be a meeting of the executive Committee members at 12:00 hrs Venue: University Towers, Milton Street, Apt. 1404. Tel. 844-2190. Persons interested in Tamil Culture are

welcome to join as new members of the association. Please drop in and meet our executive members.

Rowing Club Meeting:

First organisational meeting 7:30 p.m. at 4355 St. Urbain. All those interested in recreational or competitive rowing, please come to this meeting. If any questions, please contact Dan Miles, 4355 St. Urbain.

Blood Drive '79:

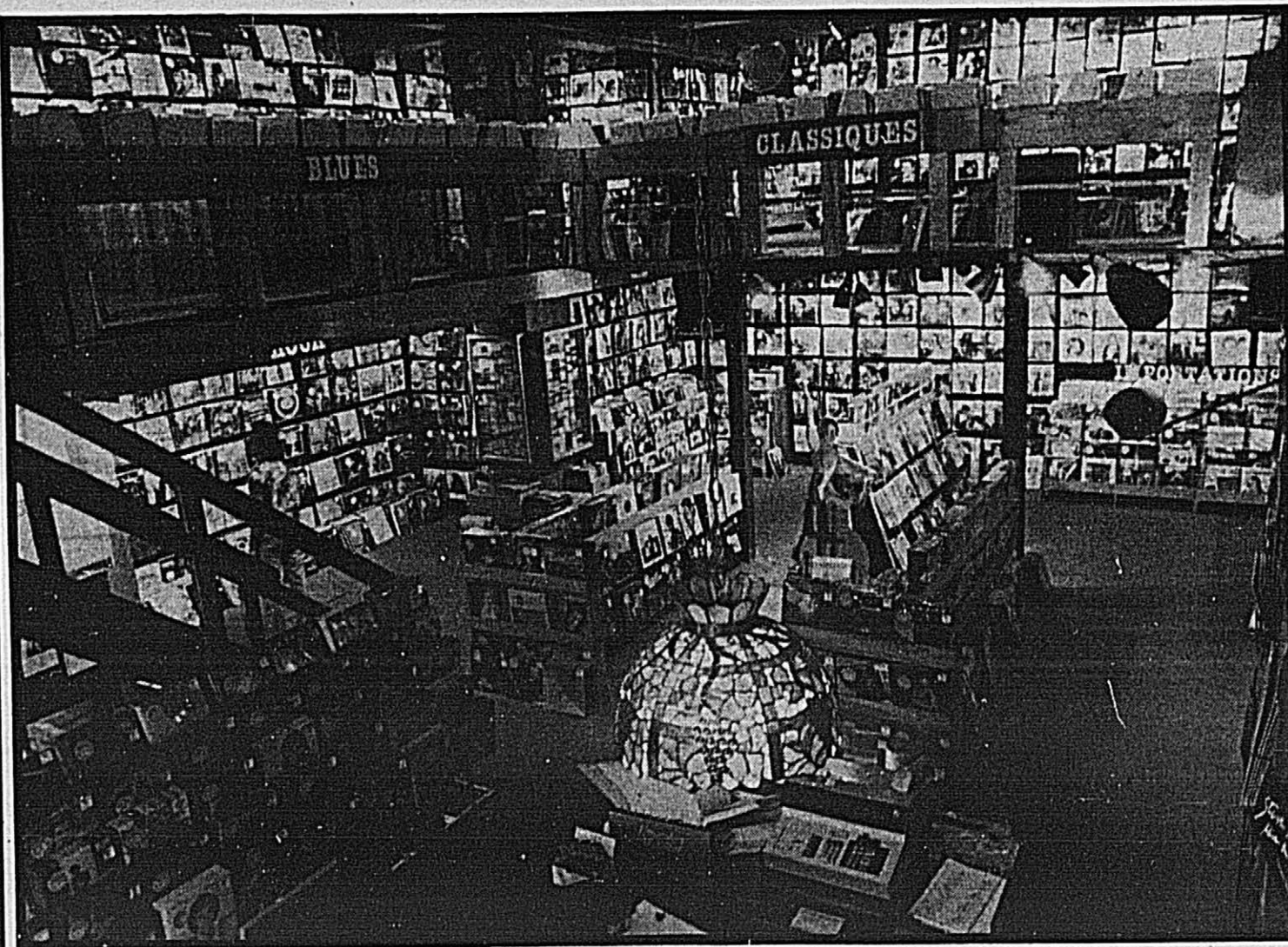
Volunteers Meeting for all those who have not yet signed up, in Rm. 302 of Union from 12 - 2 p.m. If you can't make it leave a message in Rm. 404 of Union.

Anthropology Students Association: presents Professor Salzman on "Everything you always wanted to know about nomads, but were to sedentary to ask" (with home movies). Lunch served for a small

donation. 12:00 - 1:30 p.m. Leacock 821.



Phantasmagoria
Records/Tapes

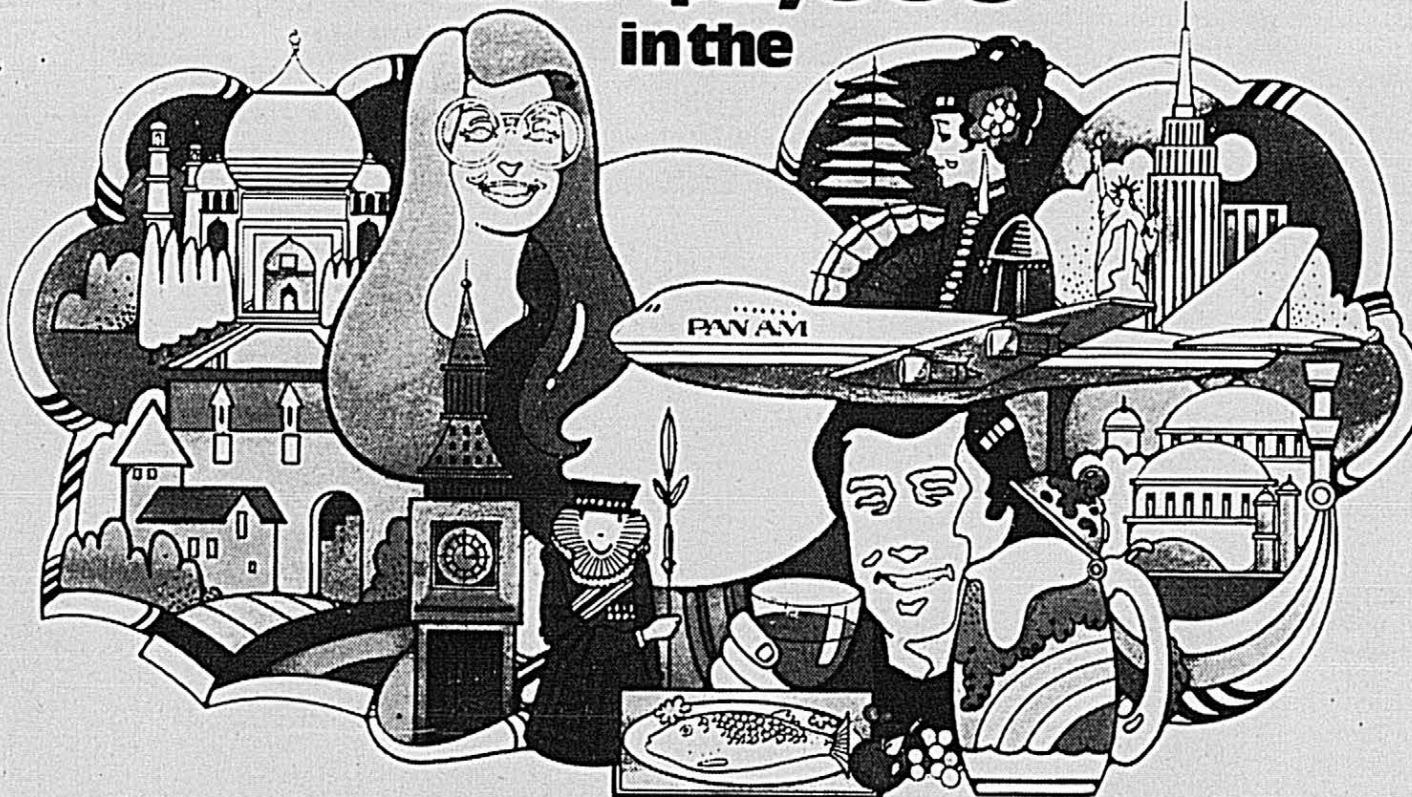


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Contest starts September 1st, 1979 and closes with entries post-marked as of midnight, November 15th, 1979. The member companies of TCTS do not assume any responsibility for lost, delayed or mis-directed mail.

2. There will be one prize awarded. The prize will consist of a trip for two persons including economy return airfare from the commercial airport nearest the winner's home to a connecting flight to participate in the Pan Am "Round the World in 80 Days - Or Less" programme which will include the winner's selection of destinations in accordance with this travel package. Prize does not include meals, hotel accommodations, gratuities, misc. items of a personal nature, departure or airport taxes. The winner will be responsible for passports, visas and inoculations. The prize includes \$2,000.00 Canadian, spending money. Trip prize must be accepted as awarded and is conditional upon space availability, and must be completed by February 28, 1981. Value of the prize is dependent upon the particular points of arrival and departure of the trip. The approximate value, based on a Toronto departure is \$4,913.00. Arrangements for the trip to be taken will be made by Canadian University Travel Service (CUTS).

3. Following the close of the contest, a draw will be made November 29, 1979 from among eligible entries received. Chances of winning are dependent upon the number of entries received. The selected entrant, (whose questionnaire is completed correctly) will be required to first correctly answer a time-limited, arithmetical, skill-testing question during a pre-arranged, tape recorded telephone interview conducted at

a mutually convenient time. The prize will be awarded. Decisions of the judges are final. By entering, the winner agrees to the use of his/her name, address and photograph for resulting publicity in connection with this contest. The winner will also be required to sign a legal document stating that all contest rules have been adhered to. The name of the winner may be obtained by sending a stamped self-addressed envelope to TCTS, 410 Laurier Ave. W., Room 950, Ottawa, Ontario K1P 6H5.

4. This contest is open only to students who are registered full-time or part-time at any accredited Canadian University, College or Post-Secondary Institution. Employees of TCTS, its member companies and affiliates, its advertising and promotional Agencies, the independent judging organization and their immediate families are not eligible. This contest is subject to all federal, provincial and municipal laws. "Quebec Residents: All duties exigible under la loi sur les loteries, les courses, les concours publicitaires et les appareils d'amusement ont été payés. A complaint with respect to the administration of this contest may be submitted to the Régie des loteries et courses du Québec."

LONG DISTANCE SWEEPSTAKES Official Entry Form

Answer the following questions, then complete the information below them. Mail the complete form to be received by midnight, November 15, 1979. (ONLY ONE ENTRY PER PERSON.)

Questions:

1. Give two ways you can save money on your long distance calls.

a) _____

b) _____

2. During what hours can you save the most money on long distance calls between Monday and Friday?

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NOTE: Answers to most of these questions can be found in your local phone book.

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